

STREET & SMITH'S
PICTURE PLAY

APRIL

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CENTS



MAE WEST
BY
DAN OSHER

Wallace BEERY



The screen which has waited ten years for a picture to equal the thrill, the epic humanity of "The Big Parade" now welcomes "VIVA VILLA." Because in its 1001 nights of amazing, romantic adventure...in its story of riotous revolution and revelry...in its blood-tingling heroism is entertainment that will pack the theatres of the nation!

"VIVA VILLA"

An all-star cast with thousands of others
in METRO-GOLDWYN-MAYER'S Giant of Screen Triumphs!
Directed by JACK CONWAY
Produced by DAVID O. SELZNICK

Every Good Boy Deserves Fun

LOOK!



Easy as A·B·C to learn music this way

JUST see how easy it is! The lines are always E-G-B-D-F. Memorize the sentence, "Every Good Boy Deserves Fun"—and there you are. Whenever a note appears on the first line, you know it is *e*. Whenever a note appears on the second line, you know it is *g*.

And the spaces—just as easy to remember. The four spaces are always F-A-C-E. That spells "face"—simple enough to remember, isn't it? Thus whenever a note appears in the first space, it is *f*. Whenever a note appears in the second space, it is *a*.

You have learned something already! Isn't it fun? You'll just love learning music this fascinating way! No long hours of tedious practice. No dull and uninteresting scales. No "tricks" or "secrets"—no theories—you learn to play real music from real notes.

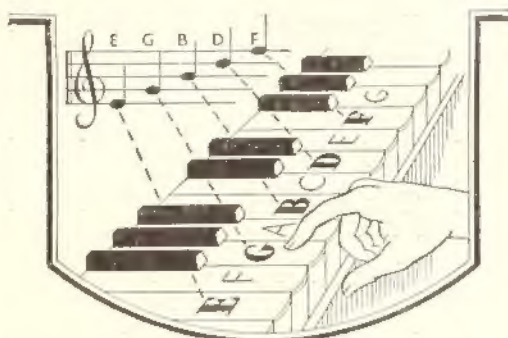
You don't need a private teacher this pleasant way. In your own home, alone, without interruption or embarrassment, you study this fascinating, easy method of playing. Practice as much or as little as you like, to suit your own convenience, and enjoy every minute of it.

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Piccolo	Mandolin
Guitar	Cello
Hawaiian Steel Guitar	
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Voice and Speech Culture	
Harmony and Composition	
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Banjo (Plectrum, 5-String or Tenor)	
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You learn from the start—Pre-vicious training unnecessary

So clear and simple are these fascinating "music lessons" that even a child can understand them. You do not lose a minute with unnecessary details—only the



most essential principles are taught. Clear, concise, interesting and attractive—that is how each lesson is presented to you. And at an average cost of only a few pennies a day!

You'll be amazed at your progress! You "get on" so quickly, so easily, to everything that almost before you realize it you are playing tunes and melodies from notes.

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Don't be just "another one of the guests" at the next party you go to. Be the center of attraction! The most popular one at a party is always the person who can entertain—and there is no finer and more enjoyable kind of entertainment than music.

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Never before have you had such a chance to become a good player—quickly—without a teacher. And this method does not mean that you will be able merely to read notes and play a simple tune or two—but it means you will become a *capable and efficient player*. Many of our pupils now have positions with professional bands and orchestras.

No alibis now for not learning to play your favorite instrument

Like having a phantom teacher at your side every minute, encouraging you, teaching you, smoothing the way so that it becomes so much easier, so much quicker for you to master your favorite musical instrument.

You simply cannot go wrong. First you are told how a thing is done, then by graphic illustrations and diagrams you are shown how, and when you play—you hear it.

Don't be afraid to begin your lessons at once. Over 600,000 people learned to play this modern way—and found it as easy as A-B-C. Forget that old-fashioned idea that you need special "talent." Just read the list of instruments in the panel, decide which one you want to play, and the U. S. School will do the rest. And bear in mind, no matter which instrument you choose, the cost in each case will average the same—just a few cents a day. No matter whether you are a mere beginner or already a good performer, you will be interested in learning about this newly perfected method.

Send for our Free Book and Demonstration Lesson

Our wonderful illustrated Free Book and our Free Demonstration Lesson explain all about this remarkable method. They prove just how anyone can learn to play his favorite instrument *by note* in almost no time and for just a fraction of what old, slow methods cost. The booklet will also tell you all about the amazing new *Automatic Finger Control*.

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534 Brunswick Building, New York City

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PICTURE PLAY

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IS MAE WEST A FLASH IN THE PAN?

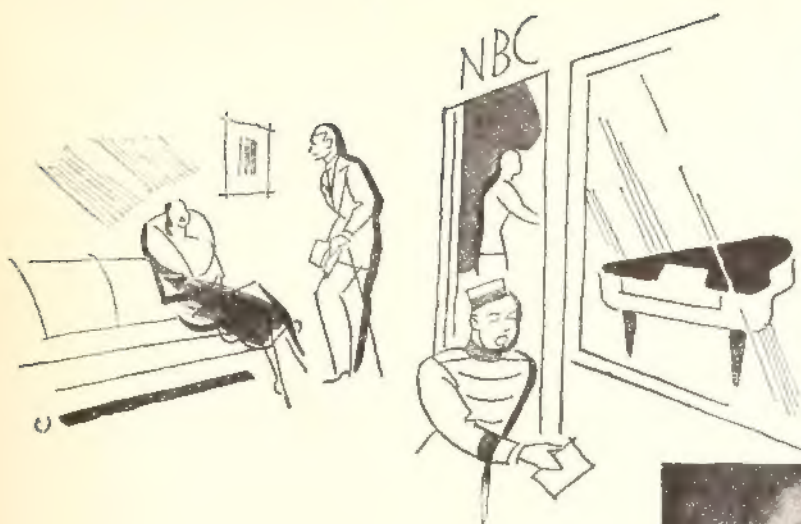
Last year's sensational discovery stands at the crossroads of her career. Miss West is on the spot. Already critics and fans are complaining that she repeated herself, but not the success of her first picture, in "I'm No Angel." The more thoughtful are asking what will be the future of *la West*? She is criticized, too, for giving scant opportunity to her supporting players and monopolizing the camera. Gregory Ratoff, a superior artist, was permitted a mere bit in "I'm No Angel," but it was the subordination of Cary Grant in that film, as well as in "She Done Him Wrong," that roused the ire of fans against Miss West. For Mr. Grant is very, very popular with many and is an "untouchable" so far as fan favor goes. Didn't Miss West know she was playing with fire when she tampered with Mr. Grant's rights as they exist in the minds of his admirers?



WHAT'S THE ANSWER TO ALL THIS?

In next month's Picture Play one of the shrewdest and best informed writers we know, Dorothy Herzog, the novelist, will discuss Mae West from every angle, including that of her future. She will describe Miss West on the set, what pleases her, what irks her, wherein she has genius and in what particulars she is lacking. It is the best article ever written about her and we are proud to present it to our readers.

And while we are becoming enthusiastic about May Picture Play, haven't you wondered about Phillips Holmes? Then read "The Strange Case of Phillips Holmes." It's another eye-opening article.



PHOTOS BY REMIE LOHSE

LANNY ROSS

From the radio to the screen comes Lanny Ross, singing star of the Maxwell House Coffee Showboat Hour. For two years, one of the most popular performers on the air, his thrilling voice and charming personality will be heard and seen from now on in PARAMOUNT PICTURES.

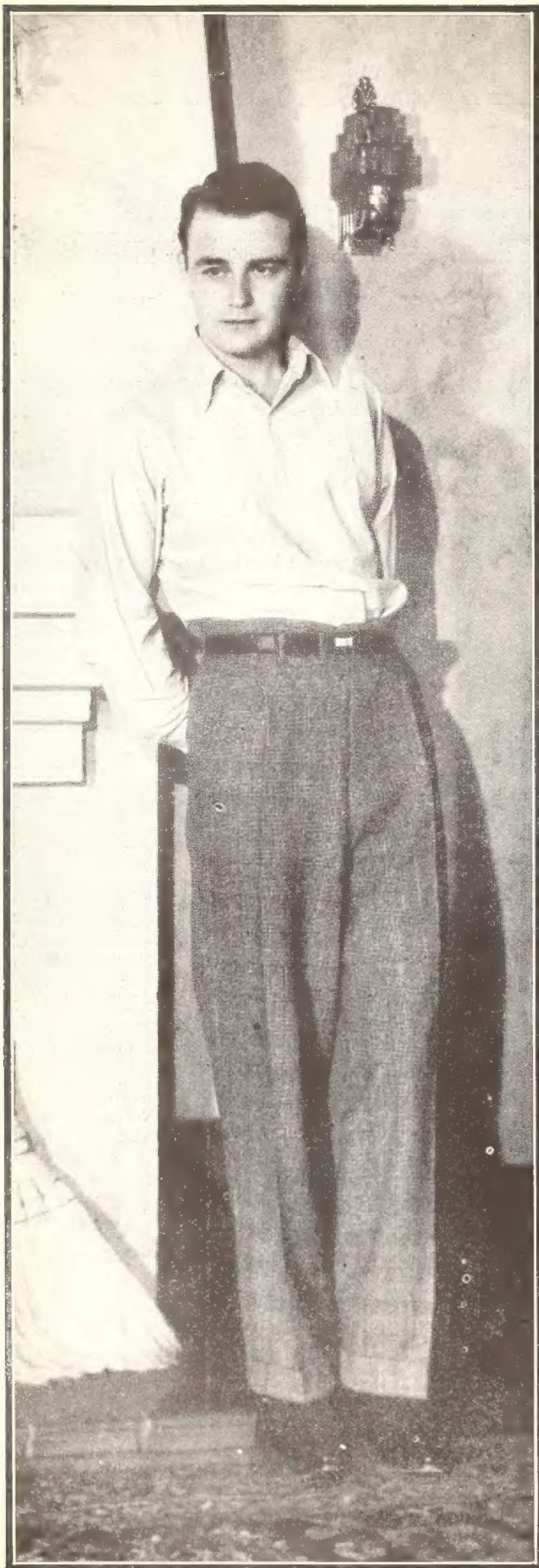


"MELODY IN SPRING"

with

Charlie Ruggles
Mary Boland
Ann Sothorn
Directed by Norman McLeod. A Paramount Picture..will introduce Lanny Ross to motion picture audiences





BABY FACE

Lew Ayres won this nickname long after he had generously sampled life, and to-day his boyish appearance is still strangely at odds with his opinions.

By Romney Scott

ONE thing I can say for a positive fact," Lew Ayres remarked. "In Hollywood you can sample everything life offers. Outside you may have to journey the world over to meet all the experiences you come across in the movie capital. Hollywood offers you *everything*."

He paused, suddenly realizing he might have said too much.

"But most actors," I informed him, also from experience, "are self-proclaimed semidivinities. Not one will admit he has as many shortcomings as the majority of us. Do you confess to being human?"

We were sitting at a table in the Fox restaurant. He turned so he could face me fully.

"I hope," he earnestly declared, "I'll never be anything but human. When I say you can sample everything in Hollywood, I don't mean you've *got to*," he added in extenuation. "But Hollywood is perhaps the only place where the strangest things are offered to those who want experience in life."

"Do you infer these things from experience, or do you speak impersonally?"

"Both," Lew replied, smiling grimly. "Look here, don't you think we ought to talk of something else?"

"Not on your life! Keep right on—everything Hollywood offers a youth."

"Well, the extremes of all things are in Hollywood," he continued. "That's why the place attracts all types of persons. It also accounts for its fascination."

"If you are a success, Hollywood gives you fame and fortune galore. You get too much—more than you need. As a failure, you never get a break. You are poor with a vengeance."

"Hollywood offers you the most inspiring people for friends. In their company you feel your place in the world is to work on to higher things. Not only professionally, but mentally and spiritually. It's hard to explain without making it all sound sort of ridiculous. But Hollywood also offers you the worst kind of people—men and women who become human barnacles, drifting along with the tide so long as they don't have to work."

It's hard to shake these people off once they get a hold on you.

Hollywood has offered Lew everything—good and bad. The latest is a new professional and private life.

"Actors are the most susceptible people to human emotions. Their work keeps their emotions on tap all the time."

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FAVORITES
of the FANS
MAE WEST

Photo by Eugene Robert Richee



Photo by Carl DeVoy

JUNE COLLYER'S long absence from the screen has been regretted by all but one of us. That malcontent is her son, Stuart Erwin, Jr., who objects loudly to June's acting any rôle but that of his mother. Their differences have been patched up, however, and you'll see her often from now on.

HELEN MACK has a name that fits her and expresses her personality. It is sincere and unpretentious, the very qualities she puts into every word she utters. Her remarkable gift for spontaneous acting is placing her farther and farther ahead in the race for fame. Look for her in "It's a Pleasure to Lose."

Photo by Robert W. Coburn





Photo by Russell Ball

MORE a star than many who are so called by their bosses, Myrna Loy has the character that makes for great achievement. Unaided by anything but belief in herself, she fought till she succeeded in discarding the bizarre rôles that typed and limited her. Now she is recognized as an artist of depth, charm, and persuasive humor.

HAPPILY recovered from an illness that kept her off the screen longer than was comfortable for her admirers, Elizabeth Allan returns in a picture worth while. It is "Men in White," a dramatization of surgery, with Clark Gable in the leading rôle. As usual, Miss Allan will be coolly provocative and humorously aware.

Photo by Russell Barr





TWO wings from the same bird are Toby and Pat Wing, a sister team de luxe, though they never appear in pictures together. Toby is the blue-eyed flaxen-haired one, Pat the brown-eyed wren. They're Southern belles, Toby jingling for Paramount and Pat tinkling for Warner Brothers.

Photo by Eugene Robert Blotter



HOW Fay Wray has come along lately! Studios wrangle for her and hold up pictures till she is free to join the cast, only to finish and skip on to the next engagement without a day's lull in the year. As for telling you what her next picture will be, Faysie has to consult her date book to find out!

Photo by Irving Lippmann



MALCOLM H. OETTINGER'S report of Miriam Hopkins, on the opposite page, is written in his most enthusiastic vein. He falls in a big way for her wit, wisdom, and charm and boldly places her above all the other stars he has met. Surely a new high in rashness, but there's no denying that *la* Hopkins has what it takes to overthrow old idols. Her fans know that.

PHOTOGRAPH BY ROBERT RICHES

mence to realize what they have started, the dizzy sensation that overtakes one halfway to Bermuda appears. But on closer inspection, when it is discovered that here truly are strange types resembling no one in particular, let alone reigning film favorites, the powers take heart. There is, of course, that girl who might be mistaken in a long shot for Joan Crawford, but they can easily eliminate her when things get going.

When the probation period has passed, nineteen of the twenty aspirants are discovered with tears in their eyes and one-way tickets home in their hands. Number twenty is the young lady who slightly resembles Joan offscreen and actually looks like her on. She is retained because she "registers." The others are undoubtedly prettier and perhaps possess better figures, but somehow they just don't get across, and no one stops to find the reason. Why go into it?—they argue; there is the result in black and white.

For even though the camera has a reputation for truth and honesty, somehow Lydia Languish's blond beauty appears to be a great splotch of ectoplasm when translated to celluloid, and the dark girl with the delicate features literally looks like nothing at all.

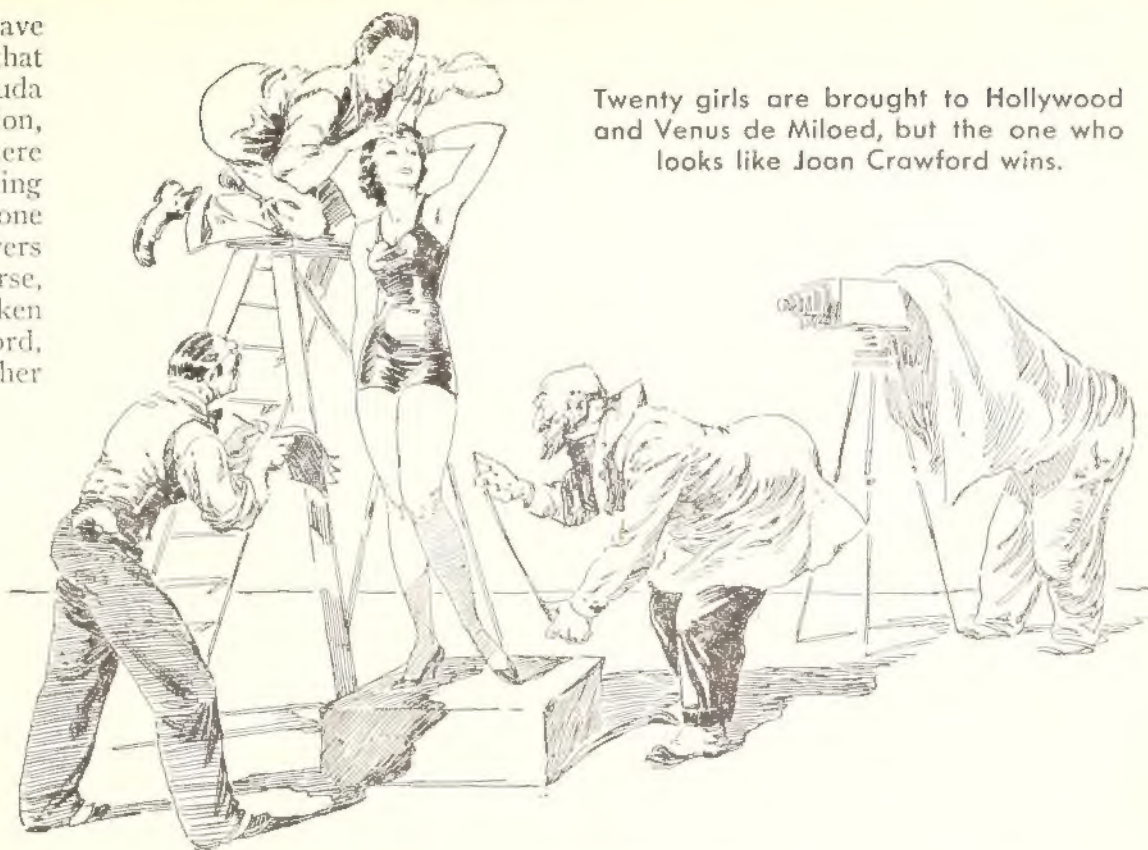
It seems that a certain combination of features, not necessarily beautiful, in fact, seldom pretty in the literal sense of the word, has been found to "photograph." Eyes set wide, high cheek bones, a broad forehead, and pointed chin fills the bill pretty adequately and is apt to constitute "a camera face."

But, much more important than beauty, or anything, for that matter, is illusion, the illusion of exoticism, of wholesomeness, of refinement, of mystery—of anything. The possessor of "It" has the pass-key to film fame and its attendant fortune.

And here is something strange and worthy of a thought or two. The most successful of the younger generation of film players, from point of popularity, not necessarily remuneration, are those who resemble in appearance a famous one who preceded them.

Surely no one enjoyed greater success for a longer period of time than Gloria Swanson. She would undoubtedly still be at the top of the cinema ladder except for her decisions—both business and personal. It was Gloria's idea to go independent and romantic early and often. Fate did not keep on happening to her as it did to *Lorelei Lee*. Miss Swanson was at all times the captain and entire crew of her soul.

But not to digress, Fay Wray is the young lady whose resemblance to Gloria did more to get her started than actual ability or good breaks. When it was Fay's turn to present her new face to



Twenty girls are brought to Hollywood and Venus de Miloed, but the one who looks like Joan Crawford wins.

movie executives and the general public, the fact that she resembled a current popular queen did her no harm at all.

Perhaps she didn't go into this aspect of her good fortune, but had she taken time out to do so, Fay undoubtedly would have realized the truth of this statement. Subsequently Miss Wray had to prove her worth, of course, or she could never have held a place in the shifting cinema sands. But to begin with there were those Swanson features upon which the public had already set its seal of approval.

Does Katharine Hepburn remind you of Greta the Great? Well, if she doesn't you are the exception that proves the rule that her face is decidedly Garboesque in contour and modeling. If Miss Hepburn felt well on the day you suggested that her resemblance to the Swedish siren helped at first, probably she would agree. On the other hand, if she had got out on the wrong side of bed that morning, she might have hurled her overalls at you and demanded, "Who is this Garbo, anyway?"

Back in the pre-talkie days, during the production of "Seventh Heaven," those who check in at the film factories daily were busy discussing the unknown ingénue appearing in the picture. Most of the Gertie Grooms turned thumbs down on Janet Gaynor before the first reel of film was shot. To give an unknown one of the most important rôles of that or any other cinema season! Why, it was little short of sacrilege. *Tch—Tch!*

You know the result of Fox's far-sightedness. Miss Gaynor proved to be a winsome, talented, pocket edition of Lois Wilson, whose movie career as a sweet, wholesome young woman was familiar to the public.

The story of Jeanne Eagels is perhaps as legendary as it is sad. Miss Eagels crashed the talkies because the theater was punishing her by refusing to permit her to work. The temperamental

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The new-face candidates have left a very thin trail on the cinema sands.



Hollywood High Lights

might get ready to appear in the much deterred musical version of "The Prisoner of Zenda" late in the spring.

His case is no more curious than that of Lenore Ulric, though, who was brought West to look over some scripts for pictures, and couldn't find one to suit her and that at the same time would please RKO studio. She was paid \$25,000 for her time when it was decided that she had better return to Broadway.

Norma Has Camera Fright.—Norma Shearer had the jitters terribly when she started working again in "Rip Tide." She admitted this quite openly. The first days were a trial, and for a time the set was blocked off so there would be no visitors.

Norma said that she had her first real chance since she came into films to get completely away from herself as a screen personality and to survey herself. There were so many things that she desired to improve and correct that she had a terrible fit of nervousness when she started acting before the camera again.

We hear that her performance will surprise everybody; she will be so different from what she has been.

Dorothea Wieck Pensive.—Dorothea Wieck has been suffering the pangs which every foreign star goes through at one time or another. She hasn't been able to find the right rôle for herself, and the studio seems to be perplexed by her type. Also a paragraph was printed in one of the newspapers that implied her husband, Baron Ernst von der Decken, was closely allied with the Hitler government. Which was just fine and dandy in Hollywood, Semitically ruled as it is.

The latter problem has been dis-

posed of by the fact that her husband has left the movie town. Meanwhile Miss Wieck has set about writing her own story. She would like to do Balzac's "The Duchess of Langeais," which Norma Talmadge once produced years ago as "The Eternal Flame."

Old Love Revealed.—Carl Brisson, new foreign star brought to Hollywood to play opposite Sylvia Sydney, and called a Chevalier rival, was formerly in love with Greta Garbo. This fact leaked out upon his arrival. Brisson used to sing in a cabaret to which Greta came as a young girl, and when she was known as Gustafsson. Much will probably be made of all this as days roll on in movieland, but to no great purpose, perhaps, in the long run, since Brisson is safely married. He is an actor who goes in for swank with a vengeance, for he has one of the biggest cars ever brought to even the movie town.

The Death of the Dye.—A terrible threat looms on the horizon for the hairdressers and cosmeticians. A new color process that is being experimented with may demand absolute naturalness in coiffure and facial make-up. And what a cataclysm that will mean for four out of five of the movie beauties, who have long subscribed to the code of artistic artificiality!

Probably the most extraordinary shade of hair visible at the moment is Fay Wray's, which approaches persimmon. But others flaunt equally curious tresses.

Ann Harding is one actress who is said to photograph marvelously in color.

Colman's New Geniality.—Ronald Colman astonished everybody by

"submitting" to a party upon his return from Europe and he was the most genial guest of honor imaginable. Ronnie is in a happier frame of mind; it is attributed to a settlement of domestic difficulties that have from time to time worried him. He also likes his new contract, which calls for \$100,000 and a share of the profits on each picture.

Gary and Sandra Fêted.—Gary Cooper is maintaining his place as a social king. His marriage to Sandra Shaw has only added to his distinction. Gary may actually prefer the simple rural life—he seems to since his marriage—but the world doesn't acquiesce in his desires.

He and his bride were fêted at one of the biggest supper dances ever held in Hollywood. Emanuel Cohen, production chief for Paramount, gave it at his hilltop home, and the colony thronged to the party.

Mae West drifted in late in the evening, accompanied by Jim Timony. She had been in court all week testifying in the case against the jewel robbers who took away some of her most valued ornaments a year or so ago. Her lateness was explained by this fact, but it was also surmised that Mae was determined to make a grand entrance, and she did. She was a sensation with the men, but the women were slightly more reserved.

The party was very gay, but it was noticed that Gary and his wife left early. They have been staying on Gary's ranch, but we gather that Sandra is not quite as enthusiastic about farm life as her mate. So probably they'll soon come to the city.

Sandra looked very chic in her supper costume—gown and matching jacket of vivid candy-striped grosgrain silk. She was a veritable model of sartorial perfection.

Continued from page 29

Jeanne proved in "The Letter" to be a screen natural. Her piquant features and sunny hair became glorified on the silver sheet. She made a great impression on producers and audiences alike. She made it, unwittingly, of course, just a trifle easier for Marlene Dietrich to find herself a place in the film firmament.

Miss Dietrich might easily pass for Jeanne's sister. That is not the sole reason she was imported to join the movie ranks. It is merely why we, without thinking much about it, liked her on the screen from her first appearance.

There are the cases of Julie Haydon and David Walton. Miss Haydon was originally given a small rôle in "The Conquerors," because she so

Who Wants New Faces?

strongly resembled Ann Harding and, since she was to play Ann's daughter in the production, this point was essential.

However, studio officials did not count upon Miss Haydon's carving herself a niche in the celluloid. The fan mail proved she fooled them and so Julie won a contract from RKO.

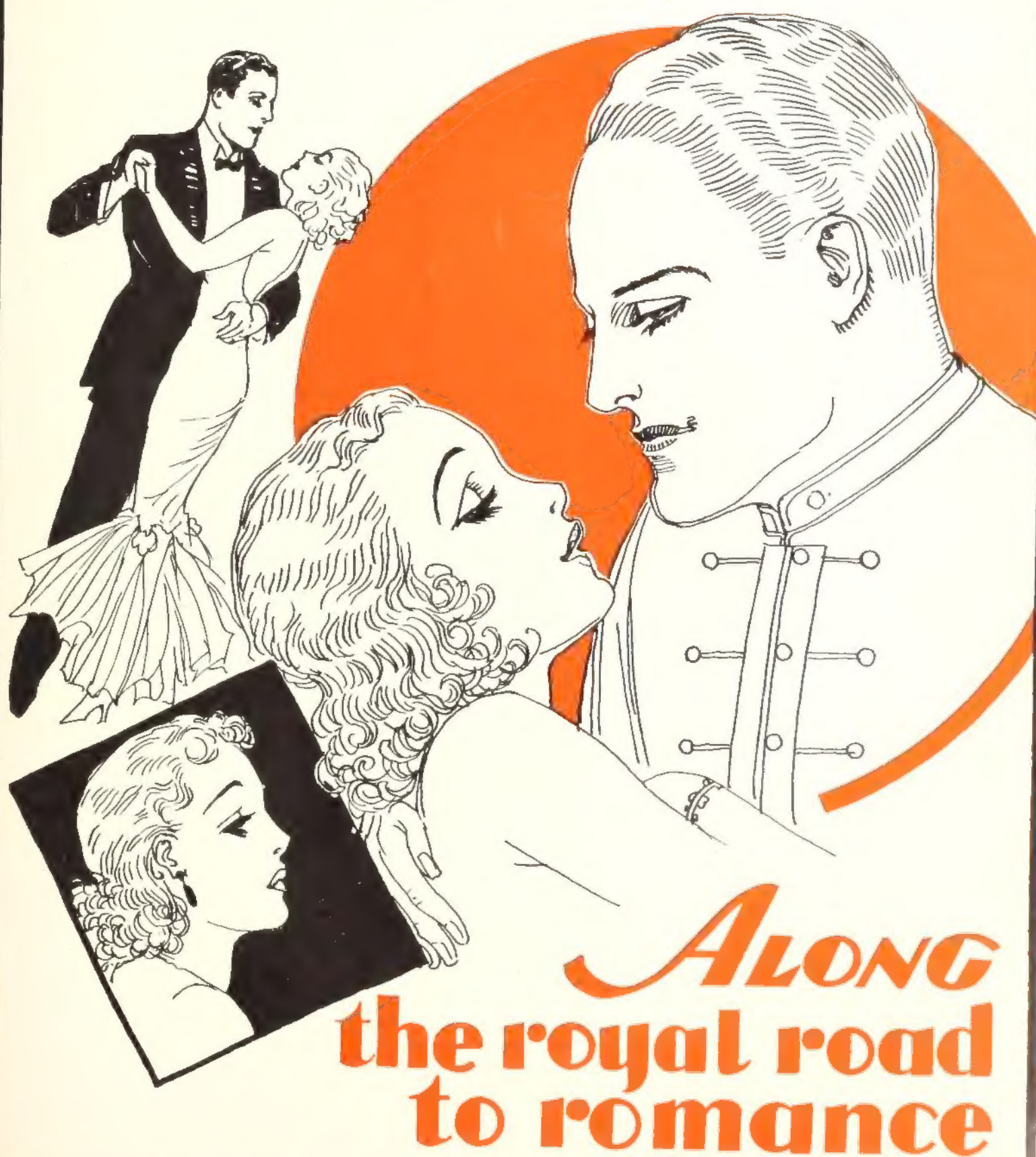
Young Mr. Walton was engaged to play Phillip Holmes's son in "The Secret of Madame Blanche." He actually proved to look a trifle more Holmes than Phillip himself and, since that particular cast of features has pleased the public for several years, David has been encouraged to make Hollywood his home.

Thus the new faces that actually last in pictures are familiar, having

been formerly worn by established favorites. The camera is kind to these facial ensembles, because they radiate that intangible something known as illusion. Seldom does regularity of features, that is, the popular conception of beauty, register anything.

The new faces that are really old in the ways of the movies are not imitators. No indeed. They actually strive to be distinctive and different. It is the camera that catches up with them somewhere and makes them a carbon copy of a Swanson, a Bennett, a Garbo or who-have-you. And that is why you and I write these new faces for a photograph of a set of features that has been familiar to us for years.

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